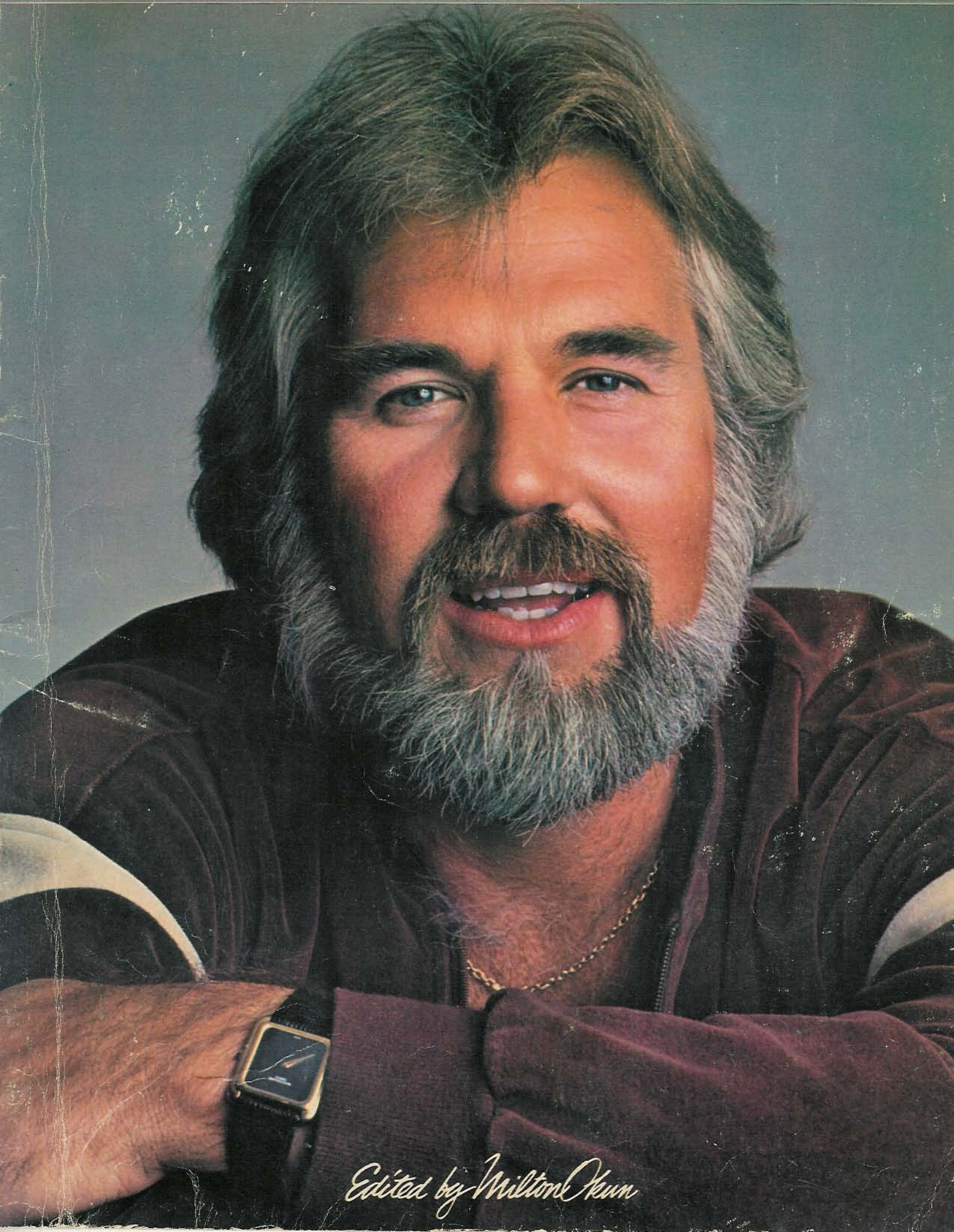


KENNY ROGERS ♥ LOVE OR SOMETHING LIKE I

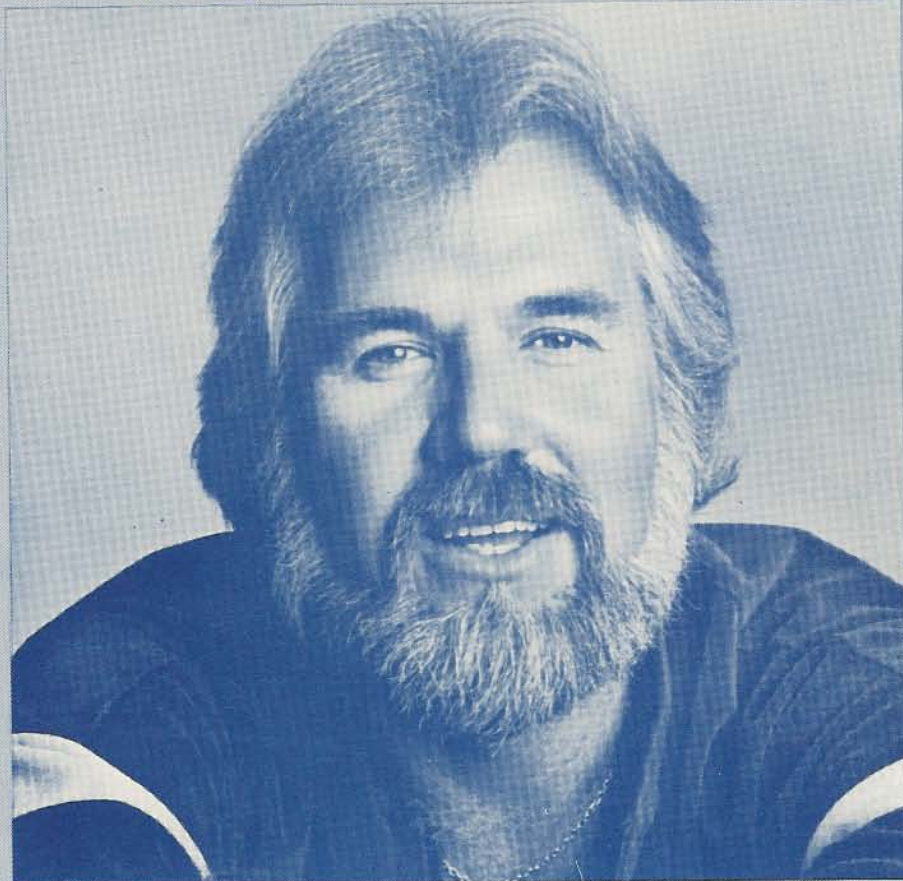


*Edited by Milton Krum*

KENNY ROGERS

LOVE OR

SOMETHING LIKE IT



*Edited by Milton Okun*


ASSOCIATE MUSIC EDITOR-DAN FOX

ART DIRECTOR-GIL GIERSVIK

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## PERFORMANCE NOTES

These arrangements have been prepared to reflect, as much as possible, Kenny Rogers' vocal style as well as giving a full-sounding piano and guitar accompaniment. In the arrangements, you will notice many grace notes engraved in a smaller size than the ordinary notes. These grace notes represent Kenny's vocal style and need not be played on the piano. In general, it's wise not to take the piano part too literally. Eighth notes are always phrased swing style (more or less like ) in country music, so keep this in mind when playing.

Guitarists will be interested to know that every chord diagram in this book has been stamped in by hand. That is, each is individually tailored to fit a given chord progression rather than using the pre-printed standard diagrams used by so many publishers. Also, in cases where the piano arrangement is in an awkward key for guitar, appropriate capo directions are given. However, a guitarist who wants to play alone (without piano and without playing with the record) need not capo as shown. If the arrangement is a little high for his vocal range, he can omit the capo entirely. Or, if the arrangement is a little low—and this is especially useful for girl singers—capo up a few more frets than indicated.

We feel that these arrangements will please the greatest number of Kenny Rogers fans. They're simple enough for the average player, yet have all the information needed for a professional sounding performance by pianists, guitarists, and singers.

# KENNY ROGERS

## ♥ LOVE OR ♥ SOMETHING LIKE IT

♥	LOVE OR SOMETHING LIKE IT .....	4
♥	THERE'S A LOT OF THAT GOING AROUND .....	11
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# 4 LOVE OR SOMETHING LIKE IT

Words & Music by Kenny Rogers & Steve Glassmeyer

Moderately, with a reggae touch

*mf*

F

Show me a bar with a good look - ing wom - an,  
That's when I asked her "My place or your place?"

Bb F

then just get out of my way.  
I hope I'm not out of line." Turn on the juke - box, I'll  
I asked the wrong thing to

C7

show you a song you should play.  
just the right wom - an this time.

F

Soon - er or lat - er, a few shots of bour - bon,  
 She knew a ho - tel, she e - ven had a name we could

Bb

I'll think of some - thing to say. Wo, I can take her or leave her  
 sign. Wo, the cheap - er the grapes are the

C7


I'd like to take her a - way.  
 sweet - er the taste of the wine.

To Coda

F

Li - quor and mu - sic, A good com - bi - na - tion  
 if you've got love on the brain.

F



I nev-er knew two wom-en who act - ed the same:

Musical notation for the first system, including piano accompaniment and vocal line.

C7




F



Some want a drink first and

Musical notation for the second system, including piano accompaniment and vocal line.

Bb



some want to just sit and talk. Wo, it's

Musical notation for the third system, including piano accompaniment and vocal line.

F



C7



F



two in the morn-ing I'm run-ning and she wants to walk.

Musical notation for the fourth system, including piano accompaniment and vocal line with triplets.

Chorus

F Bb C7

Some-thing's got a hold on me, It's cheap but it ain't free,

F F F/E F/Eb F/D

Love or some-thing like it's got a

F/Db C7 F

hold on me.

N. C. F D. S. al Coda

N. C. F D. S. al Coda



Coda

F Bb C7

Some-thing's got a hold on me, ————— It's cheap but it ain't free, —

F F F/E F/Eb F/D F/Db C7 F

Love or some-thing like it's got a hold on me.

F F/E F/Eb F/D F/Db C7

Love or some-thing damn near like it's got a hold on

F N.C.

me.

# THERE'S A LOT OF THAT GOING AROUND

Words & Music by Steve Pippin & Jim Hurt

Slowly

*mp* I've

Guitar → *GaddA* (Capo up 3 frets) *G* *Gmaj7* *GaddD* *Dm7*


Piano → *B♭addC* *B♭* *B♭maj7* *B♭addF* *Fm7*


told my-self\_ a mil-lion times\_ I am strong of heart\_ and soul\_ And I


*Em* *Am7* *Am7/D*


*Gm* *Cm7* *Cm7/F*


don't in-tend\_ to fall\_ in love;\_ No, not me\_ I've got con-trol\_ But

*GaddA*  
  
 BbaddC

*G*  
  
 Bb

*Gmaj7*  
  
 Bbmaj7

*GaddD*  
  
 BbaddF

*Dm7*  
  
 Fm7

here be-fore\_ I know\_ it I am look- ing in - to your eyes\_ And the




*Em*  
  
 Gm


*Am7*  
  
 Cm7


*Am7/D*  
  
 Cm7/F


room gets warm\_ and starts\_ to spin\_ and I feel\_ the fev - er rise.



*G*  
  
 Bb

*Am7*  
  
 Cm7

*Am7/D*  
  
 Cm7/F

*G*  
  
 Bb

It must be\_ love, love, there's a lot of that go-in' a - round, And I



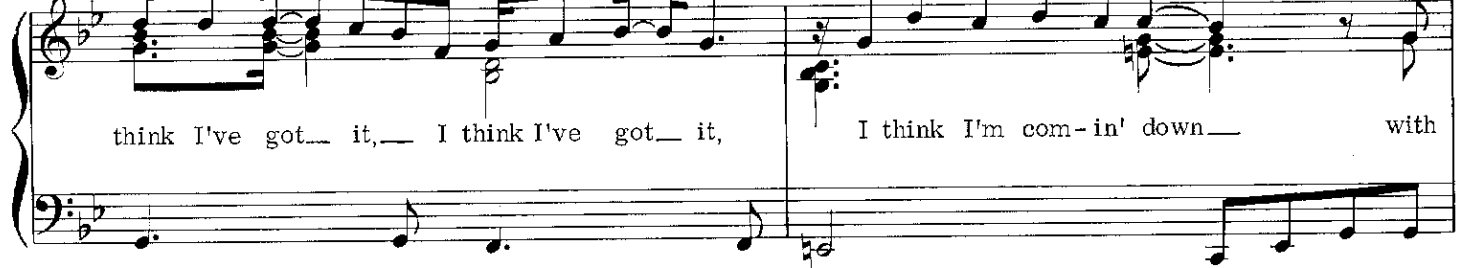
*Em*  
  
 Gm

*Am7/D*  
  
 Cm7/F

*A7/C#*  
  
 C7/E

*A7*  
  
 C7

think I've got\_ it, I think I've got\_ it, I think I'm com-in' down\_ with



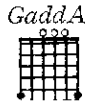


E<sub>b</sub>

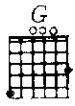


F7sus4

love. There's a lot of that go-ing a-round.



B<sup>b</sup>addC



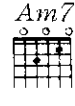
B<sup>b</sup>



B<sup>b</sup>maj7



B<sup>b</sup>addF



Cm7



Dm7



E<sub>b</sub>

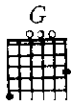


Cm7/F

Yes, I



B<sup>b</sup>addC



B<sup>b</sup>



B<sup>b</sup>maj7

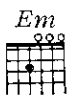


B<sup>b</sup>addF



Fm7

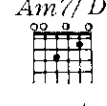
knew what I was ask-ing for by ask-ing you to stay, But by the



Gm



Cm7



Cm7/F

time I fell in-to your arms, it was too late an-y-way. All that

GaddA



BbaddC

G



Bb

Gmaj7



Bbmaj7

GaddD



BbaddF

Dm7



Fm7

love that I was hid - ing from had found its way in - side, And when

Em



Gm

Am7



Cm7

Am7/D



Cm7/F

love is out to get you, there's no place to hide. You can't hide from

G



Bb

Am7



Cm7

Am7/D



Cm7/F

G



Bb

love, love, there's a lot of that go - in' a - round, And I

Em



Gm

Em/D



Gm/F

A7/C#



C7/E

A7



C7

think I've got it, I think I've got it, I think I'm com - in' down with



E $\flat$

D7sus4



F7sus4

love. There's a lot of that go-ing a-round.

GaddA



B $\flat$ addC

G



B $\flat$

Gmaj7



B $\flat$ maj7

GaddD



B $\flat$ addF

Am7



Cm7

Bm7



Dm7

C



E $\flat$

Bm7



Dm7

Oh,

Am7



Cm7

D7sus4



F7sus4

love, there's a lot of that go-ing a-round.

GaddA



B $\flat$ addC

G



B $\flat$

Gmaj7



B $\flat$ maj7

GaddD



B $\flat$ addF

Dm7



Fm7

G



B $\flat$

# BURIED TREASURES

Words & Music by Ernie Rowell & Clyde Phillips

Easy country 2 (♩ = 1 beat)

*mp* As I'm

Guitar → D\*  
 (1. Lower 6th string to D  
 2. Capo up 3 frets)



Piano → F\*  
 walk-in' be-hind this plow, I keep turn - in' o - ver

G\*  
 Bb\*



mem - 'ries, Bur - ied treas-ure of a past once filled\_ with

D\*  
 F\*



you\_ This old ground, I know it's mine, and I've

\* Bass note only

E7\*



G7\*

worked it so man - y times, And the rain it's been pray -

A7\*



C7\*

- in' for\_\_ is fall - in' from my eyes. Wait - in'

D



F

for the set-tin' sun when a hard seen day's\_ work is  
neigh - bors they all knew, they had seen him\_\_ leave with

G



Bb

done, But We'd sit down\_\_ and rock the ba - by 'n' plan\_\_ our  
you, what they did - n't see\_\_ was I fol - lowed close\_\_ be -

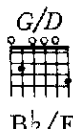
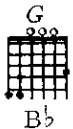
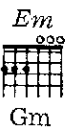




dreams. —  
hind. —

But you turned it all a - round  
And the next day's pa - per read

with this oth - er man — you found, And you  
that a man had been — found dead, And the



Gm

B $\flat$

F

B $\flat$ /F

F

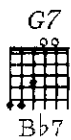
nev - er thought I'd fig - ure out your scheme. }  
la - dy he'd been seen with they can't find. }

And there's

Chorus

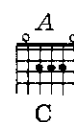
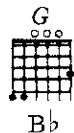
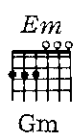


bur - ied treas - ure hid - den in — the ground, Pre - cious

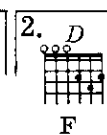
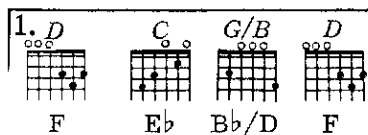


mem - 'ries of a love that lived and died, You could - n't be -

the sim - ple wife, you had to lead the cheat - in'



life, And you led me down a road I hate to ride.



*D.S. and Fade*

2. Now the As I'm

# SOMETHING ABOUT YOUR SONG

Words & Music by Jimmy Hassell

Slow and very steady (8th notes even)

*f*  
(Perc.)

*8va bassa* -----

Dm

F+/Eb

You came a - long, you were hum - min' a song, I de-

Em7

F+

Dm

cid - ed to join in with you, Took on a new sound,

C#

Gm7

Cm7

Bb

Bm7-5

jumped on a Grey - hound, start - ed do - in' one night stands. Wo, I won't for -

F/C      F/C#      Dm      F+/Eb      E11

get the day it all be - gan: — It start - ed with a song;

A7sus4      Dm      Am7

Wo, — you came a - long.

Dm      F+/Eb      Em7      F+

Day af - ter day — things kept go - in' our way — and your song kept get - tin' strong -

Dm      C#+

- er, — La la la la la la la la la la — la la

Gm7 C11 B $\flat$  Bm7-5 F/C F/C $\sharp$

la la la la la la la Wo, there's just some-thing a-bout your song

Dm F $\sharp$ /E $\flat$  B $\flat$ maj7 Am7 Gm7

that makes ev-'ry-bod-y want to sing, want to sing, sing a -

Dm Am7 N. C.

long.

(Some-thing a-bout your song,) (Some-thing a-bout your song) The

Dm F+/Eb Em7 F+

night you left home, I picked up the phone: I hear your girl went a - lone\_ with - out\_

Dm C#+

— you. — S'o-ver and done, — I hope you had fun, — just re-

Gm7 C11 Bb Bm7-5 F/C F/C#

mem - ber where it all be - gan: — It start-ed with a song and that's where it will end,

Dm F+/Eb Bbmaj7 Am7 Gm7

my last re - quest — is that you sing it a - gain:

Dm
F+/E♭
Em7
F+

2nd time 8va higher

La la la la la la la la la la la la la la la la

Dm
C#+

la. La la la la la la la la la la la

Gm7
C11
B♭
Bm7-5
Dm

la la la la la la la. Some - thing a - bout your song,  
*Improvise goop in left hand*

Dm

3 times

Some - thing a - bout your song.

# MOMMA'S WAITING

Words & Music by Kenny Rogers & Terry Williams

Moderately, in 4 (♩ = 1 beat)

*mp very smoothly*

*R. H.*

As I

drive towards home I pic-ture Ma - ma wait - ing,  
drive a - way, be- hind me Ma - ma's wav - ing

She'll be glad to see her big-time boy\_ come  
To a son who's all she'd ev - er hoped\_ he'd

home, \_ She gets lit - tle in \_ re -  
be. \_ Now she'll say her fin - al

G C G

G/F# Em Em/D

A7 D G

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G7 C

turn prayers, for all she's and go meet giv-en, Dad-dy, And I'm And I'm

G D7

all glad she's got she's on to ly love see-ing since Dad-dy's gone one side of me.

C G/B Am7 G

(Recitation) Now I'm To-day for-ty makes thirteen miles a-

C G

way years and I'm still at Coleman won-d'ring Federal Prison; Why I Tonight

G/F#      Em      Em/D      A7

ev - er      told her I      was do - ing well,  
*I'll walk my last three steps*      a - lone.

D      G      G7

(sung) When I first went wrong I should have turned to  
 But I can't help think - in', some - where Ma - ma's

C      G

Ma - ma, —  
 wait - ing, —

But it's hard to get back up —  
 Once a - gain to see her big —

D7      C      G/B      Am7      G

— once you have fell. —  
 — time boy come home. —

It's the

Chorus

C C/B Am7 D7 G

last time I'll see flow - ers in the morn - ing,

C C/B Am7 D7

It's the last time I'll hear rob - ins in the

G C C/B

spring, It's the last time I'll feel

Am7 D7 G G/F# Em Em/D

Ma - ma's arms a - round me, It's the

Am D

last chance here on earth I'll have to

1. C G/B Am7 G

sing. As I

2. C G/B Am7 G Am

sing. It's the last chance here on earth

D C G/B Am7 G

I'll have to sing.  
*much slower*

# WE COULD HAVE BEEN THE CLOSEST OF FRIENDS

Slowly

Guitar ← D (Capo up 3 frets)  
Piano ← F

F#m Am

There you are and here am I, — we

are what we de - cid - ed. — A - lone be - hind — a wall of pride,

hope - less - ly — di - vid - ed. — We had so much to - geth - er, ba - by,

what got in - to - us? How could we — just call — it quits, — we

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*All*  
C11

*A7*  
C7

*All*  
C11

should have called\_ for love.\_\_\_\_\_ We could have been the

Chorus

*D*  
F

*A7*  
C7

*D*  
F

*D7*  
F7

*G*  
Bb

*A/G*  
C/Bb

clos - est of friends,\_\_\_\_\_ we might have been the world's\_ great - est lov -

*D/F#*  
F/A

*F#m*  
Am

*F#7*  
A7

*Bm*  
Dm

*G*  
Bb

- ers. Now we're just\_\_\_\_\_ with-out\_\_\_\_\_ each oth - er, we could have been the

*D*  
F

*A7*  
C7

*G*  
Bb

*D*  
F

*Em/D*  
Gm/F

*F#m/D*  
Am/F

*All*  
C11

clos - est of friends,\_\_\_\_\_

Verse 2



F



Am



F

I could say you did me wrong, — you could say you did - n't. Or



Bb



F/A



Gm7



C7

we could sit — and hold our tongues and act like lit - tle chil - dren. I could



Bb



Bbm



F



F/E



Dm

say you nev - er real - ly loved — and you could say the same, — But



G7-5



G7



C11





C7



C11

if it's real - ly o - ver — then who cares who was to blame? — We could have been the


  
 D A7 D D7


  
 F C7 F F7

clos - est of friends, we might have been the  
*(2nd time with vocal improvisations)*


  
 G A/G D/F# F#m F#7

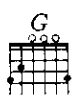

  
 Bb C/Bb F/A Am A7

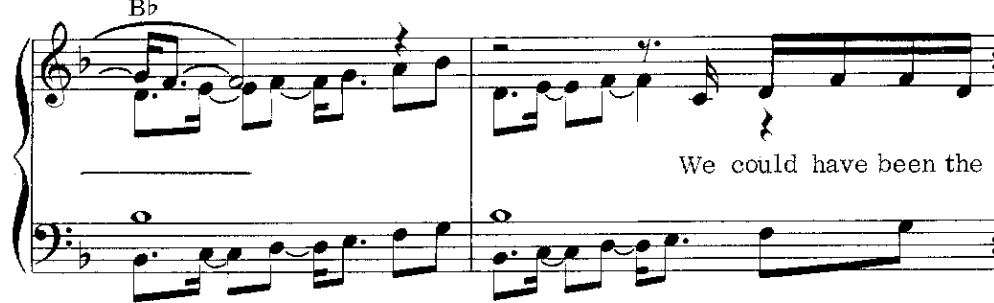
world's great - est lov - ers. Now we're just with-out each oth-



  
 Bm G D A7



  
 Dm Bb F C7

- er, we could have been the clos - est of friends,

1.  G


  
 Bb

2.  G D/F# Em7 D


  
 Bb F/A Gm7 F

We could have been the



# I COULD BE SO GOOD FOR YOU

Words & Music by Alan Rush, Randy Cullers, Denis Linde & Thomas Cain

Disco tempo

8va bassa -----

Guitar → (Capo up 3 frets)

D11 5 fr.  
F11

G Bb

Piano → Bb

Take me — an - y time you need — me ; —


G7 3 fr.  
Bb7

C 3 fr.  
Eb

noth - ing more could please — me, — more than mak - in'

*C#dim*  
 3 fr.

Edim


*G/D*  
 3 fr.

Bb/F

*Solo*




love to you, I can near-ly feel it,


*Em*  
  
*Gm*

*Solo*



I'd love to make you feel it, Girl, I'll take you


*A7*  
  
 C7

*D11*  
 5 fr.  
 F11



high er, Your prob-lem's down be-low 'cause

Chorus

*G*  
  
 Bb

*Em*  
  
 Dm



ba-by, don't you know, Ma ma, I could be so

*Sva bassa*

*8va bassa*

it won't be so bad for you.

(melody)

(Solo)

Bb

G

Dm

Bm

Let's give our love a chance. It'd be so good for me and

Edim

C

D11

3 fr.

3 fr.

5 fr.

you could be so good for me, Oo - ee, ba - by.

Bm

C

Eb

D11

3 fr.

3 fr.

5 fr.

*8va bassa*

good for you, voi, You,

C

D11

Bb

3 fr.

5 fr.

G

C 3 fr.  
E $\flat$

D11 5 fr.  
F11

G B $\flat$

Bm Dm

*Sua bassa* -----

C 3 fr.  
E $\flat$

D11 5 fr.  
F11

G B $\flat$

D11 5 fr.  
F11

G B $\flat$

D11 5 fr.  
F11

G B $\flat$

Take me, — I think that you could use — me. —

G7 3 fr.  
B $\flat$ 7

C 3 fr.  
E $\flat$

Noth-ing more could move — me, — more than mak-in'

*gru bassa*

I could be so  
ma,  
Ma  
girl, I've been there, too.

*Chorus*

*Bm*  
*Dm*  
*G*  
*Bb*

born  
to fly.  
I know what you've been go-in' through 'cause

*A7*  
*C7*  
*D11* 5 fr.  
*F11*

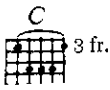
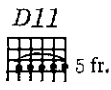
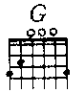

So why don't you be - lieve -  
me, -  
A girl like you is

*Ebm*  
*Gm*

love  
to you,  
Girl, you've been mis-treat - ed -

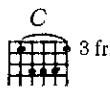
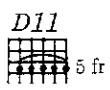
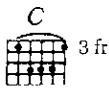
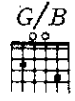
*C#dm* 3 fr.  
*Eadm*  
*G/D* 3 fr.  
*Bb/F*

*Solo*


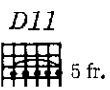


 3 fr.  5 fr.  

good for you, — wo! — You, — you could be so

*8va bassa*-----

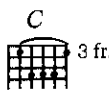

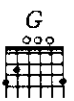
 3 fr.  5 fr.  3 fr. 

good for me, — Oo - ee, ba - by. Let's give our love a chance; —

  5 fr.  

What good is life — with- out ro - mance? — [Repeat with vocal improvisations]

*8va bassa*-----

 3 fr.  5 fr.  N. C.

*Play 3 times*

Feel it!

If the weath - er keeps - on hold - ing and the wind

B11  
E

me tight, And my boat and I are read - y to set sail.

F#m7/E  
E

Across the bay a la - dy waits to hold

E

*du*

Moderately

# SAIL AWAY

Words & Music by Rate VanHoy

F#m7/E

E



is right, I'll be wrapped up in my sweet one's arms to - night.

B11

E



And we will sail a - way on the wings of

B11

E

B11



love in-to the night, Cast out our for - tunes on the sea. We'll

E

B11





go to sleep to - geth - er with the rock - in' of the wa - ter,




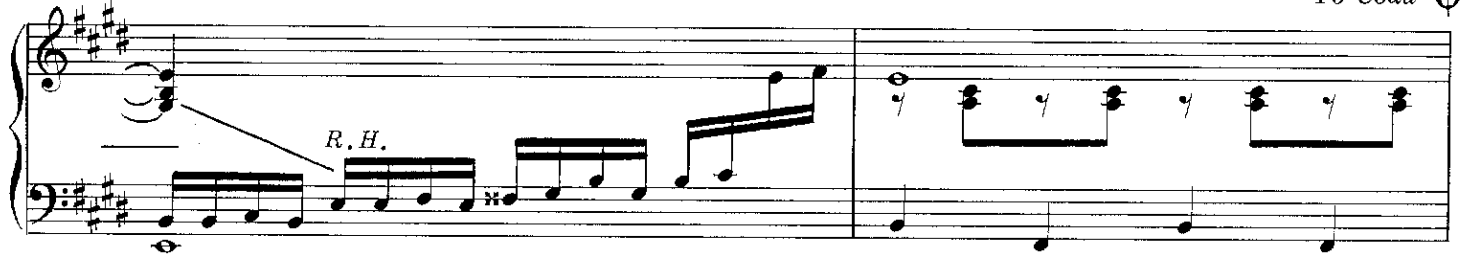
E  B11 



Dream a - bout\_ how life\_ will some - day be\_ When she sails a - way\_ with me\_

E  B11 

To Coda 



R.H.

E  B11 

Verse 2



R.H.

As I slip\_

E  B11 



a - cross\_ the waves\_ a sail be - hind\_ me\_ My

E B11

mind is on the one I wait and see. And I dream

E B11

a - bout an is - land some - where in my mind Where

E B11 D.S. at Coda  $\text{\textcircled{C}}$

some - day I will take her off with me. And we will

Coda F C11 Verse 3

R.H. A

F C11

smile comes up-on me as I look a-cross the bow,

F C11

I see the lady on the sand. But

F C11

she will wait no more as I head to-ward the shore, 'cause to-

F C11

night I'm gon-na take her for a ride. And we will

F C11

sail a-way on the wings of love in - to the night,

F C11

cast out our for - tunes on the sea. We'll

F C11

go to sleep to-gether with the rock-in' of the wa - ter,

F C11

Dream a - bout how life will some - day be When she sails a - way with me.

*Repeat and Fade*

# EVEN A FOOL WOULD LET GO

Words & Music by Tom Snow & Kerry Chater

Slowly and very freely

It's fun-ny how love goes, 'cause I

know\_ this will nev-er work out,\_ But hon-ey, my love\_ grows, e-ven

though\_ there's no rea-son to doubt\_ This can nev - er be.

*In tempo*

D11 5 fr.      Gmaj7      D11 5 fr.      Gmaj7

You keep say-in', "Try." — Nei-ther one of us — is free. —

Am7      D11 5 fr.      G      Gmaj7

Still, I wan-na hold on — when e-ven a fool — would let go, — 'cause he

G6      G+      G      Am      Am+7

knows\_ that there's no use try-in'. E-ven a child — would say no — when he knows\_

Am7      D7      Em      Em/D      C      C/B

— that he'll end up cry - in'. — Tell me now, is it wise — hold - ing

A7 D11 5 fr. C/G G

you when e-ven a fool\_would let go?

C/G G C/G G G/F#

R.H. My love has no rea - son like the

Em Em/D Am7 D11 5 fr. C/G G G/F#

words\_in a song that don't rhyme.\_ My love's got no sea - son, I just know\_

Em Em/D Am7 D11 5 fr. Gmaj7

that it's there\_ all the time.\_ Ba-by, just you and me, \_

D11 5 fr.      Gmaj7      D11 5 fr.      Gmaj7

I can't be-lieve\_ that's wrong. Talk-in' 'bout you \_\_\_\_\_ and me, \_\_\_\_\_

Am7      D11 5 fr.      G      Gmaj7

makes me wan-na hold on \_\_\_\_\_ when e-ven a fool \_\_\_\_\_ would let go, \_\_\_\_\_ 'cause he

G6      G+      G      Am      Am+7

knows\_ that there's no use try-in'. E-ven a child \_\_\_\_\_ would say no \_\_\_\_\_ when he knows\_

Am7      D7      Em      Em/D      C      C/B

\_\_\_\_\_ that he'll end up cry - in'. \_\_\_\_\_ Tell me now, is it wise \_\_\_\_\_ hold - ing



A7 D11 5 fr. C/G (Solo) G

you when e-ven a fool\_would let go?

Em Em/D C C/B A7 D11 5 fr.

So tell me

Em Em/D C C/B A7

now, is it wise\_ hold - ing you,

Ab7 N. C. G C/G G

when e-ven a fool\_would let go?  
freely

# HIGHWAY FLYER

Words & Music by Doug Owen & Steve Davis

Moderate, steady 4 (♩ = ♪<sup>3</sup>)

L.H.  
mf

Am Dm

Had to get my mo - tor run - ning, get on — out of town, I

E Dm E

got to find — the wom - an — that's been turn - ing me a - round. She

Am Dm

took up with a man from Bir - ming-ham, she left me high and dry, Well, it

E Dm Am

seems to me\_ when you've got a good thing,\_ it ends up in a pack of lies!\_

## Chorus

D Dm Am D Dm

She's a High - way Fly-er, like a bird\_ on a tel - e-phone

Am D Dm Am F G

wire,\_ She sets my soul\_ on fire,\_ she's a High - way

Am F G Am F G

Fly - er, High - way Fly - er, High - way

Am F G

*Last time only*  
N. C. *Fine*

Fly - er. *1st time to Interlude*

Interlude

N. C.

Am Dm

Caught up with the man from Bir - ming-ham, Told him to make his peace.



I pulled out a thir - ty eight, He said, "Now



wait a min-ute, mis - ter, please! She begged me to take her a - way



from you, said she'd love me the rest of my life. It



*D. S. al Fine*

sure seems fun-ny, when she spent all my mon-ey, she took off on an-oth-er flight."

# STARTING AGAIN

Words & Music by Kenny Rogers & Steve Glassmeyer

Moderately slow

Piano introduction in G major, 4/4 time. The left hand (L.H.) plays a steady eighth-note accompaniment. The right hand features a melodic line with slurs and accents. The tempo is moderately slow. The piece begins with a key signature of one sharp (F#) and a 4/4 time signature. The first measure is marked with 'L.H.' and 'mp' (mezzo-piano). The introduction concludes with a final cadence in 4/4 time.

First system of the song. The guitar part is shown with a capo on the 2nd fret. The first measure has a guitar chord diagram for D\* (D major with capo) and E. The lyrics are: "Pre-tend-ing a - gain, Start-ing a - gain, I think we both know, not look - ing for love, —". The piano accompaniment continues with the same melodic and harmonic structure as the introduction.

Second system of the song. The guitar part includes chord diagrams for G (A), D (E), and G (A). The lyrics are: "— this is the end, need - ing a friend — We can try it a - gain, And know - ing in - side —". The piano accompaniment continues with the same melodic and harmonic structure.




Third system of the song. The guitar part includes chord diagrams for A (B), D (E), G/B (A/C#), and D (E). The lyrics are: "— But we bet - ter face — it, — Los - ing a - gain, It's gon - na be bet - ter, — Laugh - ing a - gain, —". The piano accompaniment continues with the same melodic and harmonic structure.

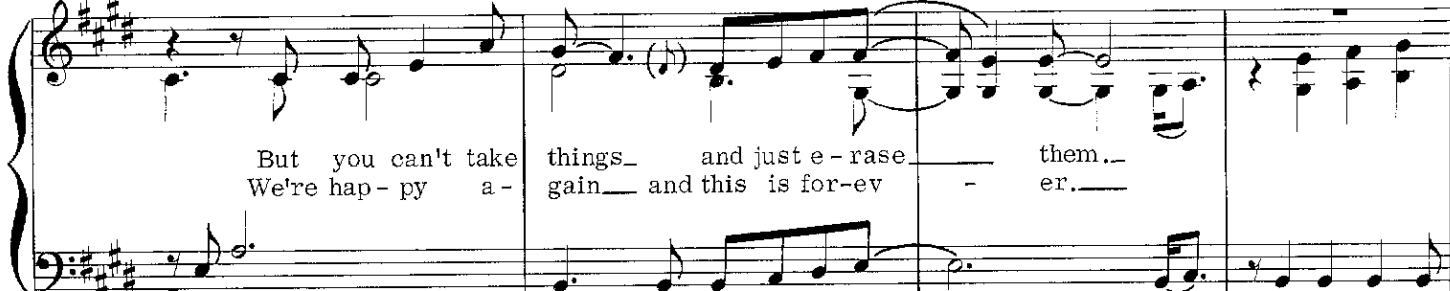
\* Special instructions to guitar players: Tune 6th string to D; capo up 2 frets.

  
A
  
E



I know we both\_ thought this time we'd win, \_\_\_\_\_  
and think - ing how\_ wrong we were back then. \_\_\_\_\_

  
A
  
B
  
E









But you can't take things\_ and just e - rase them, \_\_\_\_\_  
We're hap - py a - gain\_ and this is for - ev - er. \_\_\_\_\_


  
A
  
B
  
E
  
E/D#



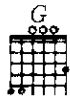
Could it be we talked\_ too long?\_ May - be we should start\_ \_\_\_\_\_  
Now we know we both\_ were wrong,\_. Aren't you glad we sang\_ \_\_\_\_\_

  
E/C#
  
E/B
  
E
  
A
  
E

To Coda 



\_\_\_\_\_ off be - ing friends \_\_\_\_\_ and try it a - gain. \_\_\_\_\_  
our song\_ a - gain. \_\_\_\_\_ to re - write the end \_\_\_\_\_



A



B



E



E/D#

Could it be we both\_ were wrong?\_ May-be we should sing\_



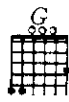
E/C#



E/B



E



A



E

our song\_ a- gain, and re- write the end,



A



E

*D.S. al Coda*



A

Coda

Start it a- gain. And start it a-



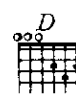
E



Am/C



D



E

gain, start\_ start it a- gain.